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Staff Endorsement

The arrival of the latest *LUX: Undergraduate Journal of Literature and Culture* in my inbox at the end of the Summer Term always elicits my immense feelings of professional respect for the authors, the reviewers and the editorial team who bring such a vibrant scholarly publication to fruition. My endorsement for Issue 4 (June 2020) must begin with my immeasurable admiration for the undergraduate and postgraduate students who worked so very hard during the early months of England's Covid19 lockdown to complete this latest edition. Many congratulations to you all and thank you for your invaluable contributions to the life of the Department of English Literature and Creative Writing at Lancaster University.

Individually and collectively, the three articles and the book review comprising *LUX* 4 show why critical and creative thinking matters in times of extraordinary and quotidian crises. This issue's opening essay on vampires from the eighteenth to the twenty-first century suggests that Western privilege is increasingly challenged by literary and cinematic representations of so-called monstrosity. In the following discussion, modern theories of abjection help scrutinize the treatment of seaside and sexualities in two canonical novels published in the early 1800s. The book review demonstrates how Western modernity's investment in health and hygiene is manifest in the apparently mundane topic of twin beds. A writer's reflection on their own multimedia adaptation of a graphic novel calls particular attention to the power of words and images to shape and reshape lives.

Indeed 'shape' – a verb allied to creative acts of all kinds – is a current keyword for Higher Education in the UK. In June 2020 the British Academy announced that 'SHAPE [Social Sciences, Humanities, & the Arts for People & the Economy] is a new collective name for those subjects that help us to understand ourselves, others and the world around us. They provide us with the methods and forms of expression we need to build better, deeper, more colourful and more valuable lives for all' (https://thisisshape.org.uk/). *LUX* 4 is an example of the dynamic range of critical reflection stimulated by the study of literature and culture and this Department's brilliant community of emerging scholars.

— Dr Liz Oakley-Brown, Dept of English and Creative Writing

Editors Introduction

We are pleased to introduce the fourth issue of *LUX Journal*. Over the past year, we have built upon the hard work of past editorial teams, who have established *LUX* into a fruitful undergraduate journal. To this end, we've paid close attention to preparing this resulting issue for the public. We're very proud to be publishing this issue, which covers a wide and fascinating range of academic interests and student insights into canonical and more modern works.

We have thoroughly appreciated and been enriched by the various creative opportunities undertaken in the editorial process. Putting this issue together was a joint effort, requiring close coordination and teamwork, and we have worked diligently to build upon the groundwork laid by *LUX*'s preceding editors. This included publicising *LUX Journal* and our calls for contributions on social media as well as continuously liaising with our volunteering peer reviewers and writers throughout the year. Reading submissions and selecting articles for publication were particular highlights, as well as one of the most challenging aspects we were faced with, given the high quality of student work we've received this year.

The articles in this issue span a variety of interests, beginning with an article which examines the monstrous figure of the vampire and draws upon Edward Said's theory of Orientalism as an overarching framework. What follows is an illustrative installation that adapts Raymond Briggs' graphic novel *Ethel and Ernest*, accompanied by a critical reflection that explores adaptation and biography as key ideas for understanding the creative work. Our concluding piece addresses a central critical inquiry into the relationship between adolescent crises and the seaside in Jane Austen's works. Also included in this issue is a book review on a recent publication from Lancaster University's English Literature and Creative Writing department, Hilary Hinds' *A Cultural History of Twin Beds*.

Finally, a special thank you goes to our Executive Editors, Sarah Hughes and Luke Turley. Their experience and organisation have been crucial in facilitating our creative developments, and this issue wouldn't be possible without them. We wish all the best to the next editorial team.

We hope you enjoy reading this issue as much as we have enjoyed producing it.

— Francesca Adams, Lexi Burgess, Chia Tsz Kei, Megan Horridge, and Ellis Moore.

Oriental Monstrosity: The problematic progression of reading Western vampire culture.

Ruth-Anne Walbank

Abstract

In its definitions by Jeffrey Jerome Cohen and the term's etymology, "monsters" offer two methods of reflecting their cultural origins. Firstly, to warn of the unnatural in the form of the 'Other', and secondly, to force a self-reflection on the cultural moment it embodies. Vampires serve as an example of a monster that reflects these two distinct roles, with the variety of their portrayal throughout history relating to the place which created them. Specifically, in Western vampire discourse, there is a connection to the East. In this article, I have analysed the development of vampire culture through the progression of colonialism in Europe. I have drawn examples from Tournefort's travel journal in the 18th century, through Stoker's incarnation of the Victorian vampire in *Dracula's Guest*, and ending with modern vampires in Jarmusch's film *Only Lovers Left Alive*. In doing so, the article explores the connections between the East and West in vampirism discourse. It questions to what extent Edward Said's terminology in *Orientalism* can classify 21st-century vampires in a postcolonial setting compared to Tournefort's colonial discourse. I deduce that in this progression, vampires have become more problematic to classify, as they have moved from that warning of the unnatural towards a cultural moment of self-reflection. My analysis into "the problematic progression of reading Western vampire culture" indicates that while modern vampires face a category crisis, their evolution of the last 300 years has not finished yet. The problems vampires face now are positive; they indicate that "Oriental Monstrosity" may one day no longer exist.

*

1. The vampire's monstrous functions.

In its definitions by Jeffrey Jerome Cohen and its etymological roots, the term "monster" offers two methods of reflecting its cultural origins. "Monster" comes from the Latin "moner" meaning "to warn" and "monstrum" meaning "unnatural." A monster, etymologically, serves "to warn of the unnatural" (*Oxford Living Dictionary*). This definition is a basis for understanding the monster's function, but to warn against the unnatural first requires parameters for what is considered natural. In *Monster Culture*, Cohen states "The Monster's Body Is A Cultural Body", implying monsters are products of the cultural moments which produce them (5). In accepting Cohen's definition, culture determines the normal and thereby its monstrous opposite. Cohen goes on to say, "the undead returns [...] each time to be read against contemporary social movements" (5). "To be read against" is a crucial phrase in defining monsters. Firstly, monsters are opposingly "read against" culture, placing them in contention to society to create the 'Other', something unwanted, feared and kept at a distance. I will call this the monster's primary function, as it reflects the etymological definition's "warning" previously described as well as Cohen's definition. Secondly, using Cohen's description, monsters can be comparatively "read against" culture, holding a mirror up to its society, reflecting their faults through its face. I will call this

the monster's secondary function. Using these contrasting readings, I will distinguish the monster's functions as:

1. To warn of the unnatural in the form of the 'Other.'
2. To force a self-reflection on the cultural moment it embodies.

Vampires serve as an example of a monster that reflects these two distinct roles, as the variety of their portrayal throughout history relates to the place which created them. Specifically, in Western vampire discourse, there is a connection to the East. In introducing his Western vampire story collection, Christopher Frayling argues that "although we normally associate the [vampire] myth with eastern Europe or Greece […] traces of vampirism are to be found in most cultures" (4). While highlighting the vampires altering appearances in each new culture and retelling, Frayling suggests that despite being a global feature, the vampire has a continuing presence in the East. In looking to understand this link between East/West, Said's *Orientalism* offers a method of reading colonial culture, creating a distinction between the Occidental, usually the West, and the Oriental, often the Eastern, cultural 'Other' (10). Hence, if the vampiric monster is to be "read against" culture, I will use Edward Said's *Orientalism* as a method of reading European colonial culture through vampirism. The monster's function, considering Orientalism, can then be adapted further:

1. To warn the Occidental of what it views as unnatural in the Oriental 'Other'.
2. To reflect on the structure of Orientalism, in that cultural moment, to the Occidental power.

Therefore, using these adapted primary and secondary functions of the monster can determine Orientalism's prevalence in vampire culture.

In this essay, I will use the monster's functions derived from Cohen and etymology to analyse the vampire's evolving monstrous form through the progression of colonialism in Europe. I will draw examples from Tournefort's 18th-century travel journal *A Voyage to the Levant*, through Stoker's incarnation of the Victorian vampire in *Dracula's Guest*, ending with modern vampires in Jarmusch's *Only Lovers Left Alive.* In doing so, I will explore the connections between the East/West vampirism discourse, questioning to what extent Said's terminology can classify 21st-century vampires in a postcolonial setting. I will conclude that Orientalism remains prevalent in analysing vampiric monsters as a cultural body into the 21st century despite becoming more problematic as the vampire begins to shift from a monster's primary function into its secondary one.

2. Oriental hierarchies in Tournefort's Vroucolocas

Joseph Pitton De Tournefort was a botanist collecting samples for King Louis XIV of France, publishing his account as *A Voyage to the Levant* in 1702 (Frayling, 1991 87-91). Frayling describes, in his introduction to Tournefort, that it also recounts "the mass hysteria which greeted a vampire epidemic on the island of Mycone" (86). However, *A Voyage to the Levant* uses the vampiric "Vroucolocas" as a vehicle for exposing what the Occidental viewed as wrong or unnatural in the Orient, like their lack of empirical rationality (88). As the vampire's primary function is warning against these unnatural and ignorant Islanders, I will argue that Tournefort's account acts to justify the intellectually superior Europe's assertion of colonial power over the Occidental East in what Said terms "Latent Orientalism" (201).

The divide between Tournefort as the Occidental West and the islanders as the Oriental East begins with their contrasting views of what is natural (ontology) and known (epistemology). In describing the Oriental/Occidental relationship, Said states "Orientalism is a style of thought based upon an ontological and epistemological distinction made between 'the Orient' and [...] 'the Occident.'" (10). By presenting a contrast between the Islanders and his perceptions of the Vroucolocas, Tournefort begins to distinguish himself as the intellectually superior Occidental, as opposed to the superstitious, irrational Oriental. Recounting his experiences of the Islanders' mass hysteria on the Greek island Mycone, he describes their insanity as "their imagination struck […] they were incessantly bawling out Vroucolocas" (88). By describing the "peasant[s]" using the verb "bawling", Tournefort indicates their excess emotion, presenting their imagination in an unrestrained cry, devoid of control and reason. The "Vroucolocas signifies a carcass denied a Christian Burial" (Frayling 88). The peasants' hysterical outburst defines the vampire in its most basic form. The Vroucolocas is unholy in its absence of religious ceremony in a religiously orientated location, and is therefore unnatural, making it monstrous. As Frayling highlights, the vampire's connections through Grecian myth demonstrates this account's importance in connecting West to East in Oriental vampire discourse. Tournefort and his party's reaction contrasts to the Islanders, as he says, "we might be more exact in our observations" (89). He creates a divide between himself and the Islanders by using the third person subject pronoun "they" to depict the Islanders and the first-person plural "we" for his group. Tournefort's empirical "observations" and medical examination gives him intellectual power contrasting to the peasants' supernaturally inspired uproar. He opposes his precision to the unrestrained Islanders' "bawling", creating a power relationship based on knowledge, the "epistemological distinction" Said described. Tournefort, a Westerner, deems rational evaluation of the empirically observed laws of nature more valuable than excess emotion. In Tournefort's narration, the empirical Western perspective on the known, natural world is favoured over the Oriental East's approach, presenting himself as superior. This contrast between the "they" and the "we" is then distinguished by cultural boundaries of what is known, forming the contested Occidental/Oriental power relationship Said defines.

Despite Tournefort's self-established intellectual power, he is powerless as the minority Occidental in an Oriental population, making the religious, superstitious East more threatening towards the West than the Vroucolocas. In *Orientalism*, Said differentiates between "Latent and Manifest Western Orientalism", distinguishing between Orientalism's physical and ideological presence in colonialism (201-255). Latent Orientalism constitutes the assumed beliefs that the West's civility and rationality made them superior, underpinning the West's presence in the Orient. By allowing scholarly and political discourse concerning the East, it condoned the 'study' of the East, making the Orient subject to other's actions rather than an inherent power. In undermining the East's power through this exchange of thoughts and ideas, Manifest Orientalism, the physical, institutional presence of Orientalism, could take root, as in the government structures of colonial rule (Quinn 37-8). Tournefort's non-fictional travel account forms this sort of Latent Orientalism, proof as to why such places required a ruling colonial power. Said's distinction between Latent and Manifest Oriental discourse is essential in understanding the relevance of accounts like Tournefort's in the European colonial project. Crucially, it is Tournefort's powerlessness as the minority Occidental figure in an Oriental population that emphasises the need for colonial control. The religious, superstitious East becomes more threatening towards the West than the Vroucolocas. After the church officials and Islanders decide to kill the Vroucolocas, Tournefort states had they "opposed it", the Islanders would have labelled them "atheists and infidels" (90). He highlights that if they were to oppose the religious authority, then they would alienate themselves as non-believers. Religion

remains the superior authority, followed closely by the Islanders' fear grounded in superstition. Therefore, the power of irrational beliefs undermines Tournefort's intellectual power. Hence, the peasants become dangerous and threatening towards the Occidental's rational attitude, being prepared "to burn the dead man's heart" in a violent act defying Tournefort's Western rationality (89). Consequently, Tournefort underlines the types of ideas that rooted colonial domination in the East.

By continuing the conflict between the "we" and "they", Occidental versus Oriental, Tournefort offers some justification for a colonial rule: the Oriental is subject to the Occidental's beliefs, thoughts and ultimately manifested presence. The monstrous, unnatural Vroucolocas plays a minor part in Tournefort's descriptions, keeping the dominant focus on the Islanders, and demonstrates all that the Occidental views as unnatural, ignorant and thereby dangerous about the Orient. The monster serves its primary function to warn against what the author views as the unnatural 'Other'. The vampire figure acts as the body between two cultures in opposition to one another, embodying European reasoning for the justification of colonisation. Hence, Tournefort's vampire demonstrates how the Western Occidental used monstrous forms in literature like this to constitute Latent Orientalism, showing how cultural constructs act as a form of Orientalising the East, affirming order and control, and justifying colonial projects.

3. Reverse Colonisation in Stoker's *Dracula's Guest*

Bram Stoker wrote a fragment later published as *Dracula's Guest* in approximately 1893 before his full novel *Dracula* in 1897. At this point in history, the British Empire reached its highest point of power, comprising 68 countries and territories compared to the 30 it had at Tournefort's publication in 1702 (XY Data). Despite this rise in physical colonial property, Britain was losing influence. There was increasing unrest in British colonies and rising competition with Germany and the US for political and economic power (Arata 622). As Procter and Smith highlight, there remained a sense of "social anxiety within Empire" that perhaps the colonial project was not as successful as previous narratives portrayed (95). Just as the colonial project progressed the relationship between the Oriental and Occidental, the vampire evolved alongside. In the space of nearly two centuries, the vampiric figure became more influential partially as a result of the Romantic period. With texts like John Polidori's *The Vampyre* altering its appearance from a raging peasant to a cunning aristocrat, the vampire progressed from a cultural myth to a literary body. Following these influences, Stoker's short story still presents the Occidental's relationship with the Oriental, but not as overtly as Tournefort's account. Reverse colonisation starts influencing the depiction of the East: "that fear of what you thought you'd locked out is, in fact, coming to prey on you" (Groom). Stoker, at the turn of the 20th-century, uses the vampire to expose his Victorian readers' fears. In particular, the fear that the last 200 years of colonial projects could be used against them by the barbarous Oriental who could manipulatively hide behind their learnt European behaviours. Therefore, Stoker's vampire continues to perform the monster's primary function by warning against threats to reverse the supposedly ethical work of European Imperial powers.

In the story's opening, Harker's physical location and miscommunications with his guide Johann serve as warnings of the monstrous and his absent knowledge demonstrates his lack of power. Harker translates his guide Johann's description of the vampire as "where the living lived, and the dead were dead and not- not something" (375). The Oriental discourse of Tournefort's account used power brought by knowledge and rational assurance to justify colonisation, but here Harker enters the unknown and the uncharted. He faces gaps in his epistemology and the

space left between knowing and not-knowing creates anxiety and tension, the negation of the monstrous being "not something" emphasising this. Equally, there is an element of miscommunication here, as Harker and Johann fail to understand each other and so Harker dismisses his descriptions as inferior superstitions.

This moment reflects the monster's primary function, continuing the 'Othering' of Johann as the Oriental through dismissal and emphasising their differing communications. In travelling to Transylvania, Harker sees a grave and states "I remembered the old custom of burying suicides at crossroads" (354). The mention of suicides buried on unholy ground links to Tournefort's Vroucolocas highlighting the monster's primary function, to offer warnings against the unnatural. This image of the crossroad graveside also symbolises Harker's journey. This moment is the metaphoric crossroads between East and West, travelling from Munich to Transylvania (353), drawing focus to those Central European narratives Frayling identified as typical in Western discourse. There is a symbol of the unholy and unnatural between their boundaries, a warning to the travelling Westerner. Cohen states that "the monster is born only at this metaphoric crossroads as an embodiment of a certain cultural moment- of a time, a feeling, and a place" (4). At these crossroads, we see a glimpse of the monster's secondary function, to be comparatively "read against" culture. Harker's physical location embodies the cultural moment and anxieties which produced it, signalling that the relationship between East and West is not as simple as it once was. Hence, Harker's uncertain journey Eastwards demonstrates social anxieties about the West's diminishing power over the East as the previously distinct relationship becomes more complicated.

Unlike the Vroucolocas, Stoker's vampire is only at a distance, creating suspense and a threatening undertone to continue the monster's primary function as a warning. When Harker is first alone, he sees "a man tall and thin. I […] looked for the stranger, but I found that he, too, was gone" (356). Based on information from Stoker's full novel, this stranger is most likely the vampire; however, even this remains unconfirmed in *Dracula's Guest*, continually creating suspense through uncertainty. Harker only sees the vampire at a distance, with solely an outline of his shape visible. This description leaves the vampire unknown and unrecognisable, much like Harker's awareness of his landscape and its inhabitants as Johann describes them. Ken Gelder argues that the story's "suspense […] depends upon keeping Harker in ignorance […] it works by systematically delaying the acquisition of knowledge" (2). I agree with Gelder that Harker's bewilderment is crucial in keeping the sense of anticipation, but I argue his ignorance goes beyond a narrative device for suspense. As in section 2, Said's highlights knowledge as a powerful Latent Orientalism that underpins Western superiority in Manifested structures. At face value, this is a story about the East and Harker's journey to it, but in his ignorance and therefore, lack of power, the Westerner is clueless. This approach leaves the East to discover him from a distance.

Dracula's telegram emphasises Harker's powerlessness, stating "be careful of my guest- his safety is most precious to me" (363). This note is the first time this story names "Dracula", but even then, he is only present at a distance through the telegram, ironically a Western communication device (363). Despite this, he has power, demonstrated through the imperative "be careful", controlling the actions of those surrounding Harker and manipulating the situation from afar. Since Tournefort's text, the vampire has progressed from being a troublesome peasant to an intelligent manipulator. Here, elements of reverse colonisation show. This fear of the Oriental East praying on the West offers some explanation for the social anxiety faced in this vampire's cultural moment. In the absence of knowledge and control from Harker, there is fear that the marginalised and inferior Oriental from Tournefort returns with a sense of power and

influence. Hence, aspects of the Orientalist East/West relationship are still present here, through using knowledge as a power source, the physical location, and the miscommunications between characters. The vampire's unknownness, its potential power and unclassifiable nature, is dangerous. The vampire retains its monstrosity because it warns against the previously clear distinctions breaking down as past areas of economic and political domination were diminishing. Hence, Stoker's vampire serves as a warning against the secure powers of colonisation waning, reflecting on social anxieties of the Empire's failure, and the fear of unknownness brought by reverse colonisation.

4. Einstein's Entanglement and problematic post-colonialism in *Only Lovers Left Alive*

The 21st-century vampire has seen significant changes since Stoker. The vampire has become humanised and desirable, continuing the 19th century's Romanticisation process (George and Hughes 15). Jim Jarmusch's film *Only Lovers Left Alive* (2014) follows this trend, portraying two glamorous vampires, Adam and Eve. Centuries-old, they contemplate their place in modern society. In doing so, Jarmusch's vampires become problematic when regarding Orientalism and monstrosity. The film's 21st-century context situates it in post-colonialism. Riley Quinn defines this school as, following Said's *Orientalism*, seeking to "examine the cultural [...] and social process of colonialism and its legacies" (84). Quinn highlights that post-colonialism, after the fall of Empire, seeks to understand the mechanisms of colonialism while recognising that it has a continuing "legac[y]" and effect on modern society. Jarmusch, in some ways, attempts to break down previously asserted distinctions between Oriental and Occidental, as Said defines them, by integrating his vampires into their surrounding society. Their adaptability, however, reaffirms the Orient's relationship with the Occident. Simultaneously they are the vampiric Occidental, literally feeding off the Orient, and the Occidental's Orientalising gaze, allowing the vampires to Orientalise their Moroccan surroundings. The vampire no longer embodies the 'Otherness' of monstrosity, so is not monstrous regarding its primary function. Although it serves its secondary function, reflecting the modern relationship between Oriental and Occidental in a postcolonial setting.

Fig 1. Eve walks through Tangier, Only Lovers Left Alive (00:07:35)

During the film's opening scenes, Eve's striking costume simultaneously integrates her into the Moroccan setting and distinguishes her from it, problematically placing her as the Occidental vampiric 'Other'. Eve walks through Tangier wearing a stunning white leather jacket and trousers, and a white scarf with gold embroidered edges wrapped around her head like a niqab. In doing so, she hides her long bleached white hair, adapting her white Western appearance to mimic aspects of Eastern dress. Despite this, by attempting to blend in, she contrasts with her surroundings more so. Her white clothing differs from the dimly lit alley: the blue and beige tones of the dark and dirty city juxtaposing the fresh white cloth. This frame places Eve at the forefront of the scene, with her exposed blonde hair identifying her as different (00:07:14-00:07:36). Justyna Stępień states that "Eve is depicted visually as an angelic figure [...] bringing light and hope" (223). I disagree with Stępień's description of Eve. While she is depicted as desirable when compared to the dark, dirty city and the white colour of her clothes has connotations of virtue and goodness; she hardly brings a sense of hope. As she continues to walk down the alleyway, two Moroccan women dressed in predominantly black hijabs stand to Eve's side. The two women look at Eve, and Eve in return gives them a sideways glance, but they exchange no dialogue, creating a sense of wary suspiciousness (00:07:37-00:07:42). Continuing to emphasise Eve's opposition to her surroundings and her attempt to blend in, the Moroccan women's entirely contrasting clothing colour signifies their divide. Like Tournefort, Eve is the Westerner outnumbered in the East, and like Harker, she lacks communication with the East. This film translates Latent Orientalism's ideology into visual media, unconsciously implying Western superiority through Eve's desirable white, clean appearance, connoting purity. Eve's initial appearance, therefore, serves the opposite of the monster's primary function, warning the Oriental East of a western's presence. By attempting to blend in, she highlights not just her difference to her Oriental environment, but she becomes the 'Other', the supernatural, minority figure viewed suspiciously, even superstitiously, this time by the Oriental.

Fig 2. Adam and eve watch Yasmine, Only Lovers Left Alive (01:49:56)

The film continues to complicate these blurred distinctions between Oriental and Occidental, bringing into question whether Adam and Eve fulfil their functions as monsters. The film's global connections to places like Lebanon, Tangier and Detroit highlights the global expanse of vampire culture Frayling affirmed, unlike previous Eurocentric texts. For example,

Yasmine Harman, a Lebanese singer, appears later in the film. Adam and Eve view Yasmine from the bar's doorway where she is singing, with the camera following them from behind, mirroring their perspective (01:48:04-01:51:19). They look in at the intimate bar scene, continuing to emphasise their minority and status as outsider. Yasmine's outfit echoes belly dancers' costumes, with the decorated hip belt and glittery black cropped vest highlighting her Middle Eastern nationality in this Moroccan setting. Yasmine here embodies the exotic and desirable yet inaccessible, the sexualised body of the Arab woman as the object of the Occidental's Orientalising gaze. This Orientalising gaze, of the Occidental Westerner looking at another culture and framing it as the Oriental "other", has here carried forward from accounts like Tournefort. This gaze exemplifies one of the legacies left by colonialism even within this postcolonial setting. The distinguishing feature here is that, while this Oriental to Occidental relationship still exists, the vampire has now become a part of that Orientalising gaze rather than its object. This scene characterises the fundamental issue in Jarmusch's film. It desperately tries to integrate the vampire into the Occidental over its traditional place in the Oriental, arguably attempting to dissolve some of the previously distinct boundaries completely. However, it not only underscores that this oppositional relationship is still present but now places the vampire in the problematic position of the Occidental Observer; it raises the question of how the vampire can be monstrous if it is one of us.

Adam describes the scientific concept of Einstein's Theory of Entanglement as "when you separate an entwined particle and move both parts away from each other […] if you alter or affect one, the other will be equally altered or affected" (01:54:13-01:54:59). Adam's focus on scientific concepts mirror's aspects of Tournefort's account to place him as the rationally and empirically minded figure. What was once a part of the rational Occidental is now a part of the monstrous. I think, however, that this description can offer a way to characterise Orientalism in this film. In Einstein's theory, you can never truly separate two particles (Orzel). Likewise, the Oriental's relationship with the Occidental will alter in synchronisation, regardless of efforts to break down the distinctions altogether. So, as Jarmusch's vampires integrate into the Occidental, the film presents a stark reminder of the Oriental, here offered by Yasmine. Adam and Eve are presented as Westerners and become a part of the Orientalising gaze. However, in the film's final moments, they move towards a Moroccan couple in slow motion, emphasising their visible fangs and their intention to kill for survival. Here, the Occidental prays on the Oriental, completely reversing the tradition from Tournefort's Oriental vampiric monsters. Hence, the Oriental relationship between East and West is entangled; they both react to alterations in their counterpart. Jarmusch complicates the vampire's position as a body for Oriental discourse so that they are simultaneously the integrated Occidental in the Orient, the Orientalising gaze, and monstrous West.

In looking at the monster as a cultural body, Cohen states "The Monster Is the Harbinger of Category Crisis" (6). The Category Crisis occurs here because the vampire's position is not just Other but multiple things; the vampire shifts to Occidental over its traditional Oriental association. In making the Occidental vampiric, as they feed off the Orient, the Occidental becomes as monstrous as the Orient has been in previous texts like Stoker's. It is possible then that the ending evidences the critical viewpoint on colonisation in this postcolonial setting. Those binary relationships are still visible, although the vampire transgresses those elements of European Oriental discourse that are still present. So, *Only Lovers Left Alive* simultaneously reaffirms these categories while attempting to dissolve these previously distinct boundaries. Jarmusch's vampires still perform their functions as monsters, but only in the secondary sense. They do not offer warnings of the unnatural, but holds a mirror up to society, reflecting the

structure of post-colonialist Orientalism as complex, undefinable. This modern vampire faces a form of category crisis, making them monstrous in the secondary sense, leaving Jarmusch's vampires to be problematically entangled between Occidental and Orient.

Overall, employing Cohen to define the vampire's two functions as monsters and using Said's theory to frame vampire culture in colonial discourse demonstrates a continuing progression of the monstrous. Frayling stressed that vampire culture is widespread in Western discourse and usually associated with the East. From the 18th to the 21st-century, the monstrosity in the Orient progresses in synchronisation with the Occidental West's perspective. Tournefort's Occidental opposition towards the Oriental demonstrates European colonial intentions and its underlying ideology in what Said terms Latent Orientalism. Stoker's vampire raises anxieties of reverse colonisation through Harker's vulnerability in the East. The issue of Jarmusch's vampires being unclassifiable in Said's terms is significant for reflecting on the current cultural moment. It means that vampires, as methods of cultural comparison and reflection, have moved outside the previously distinct categories of Oriental classification. On the one hand, this is a positive thing; it means vampires are in some regards continuing to fulfil their roles as monsters by remaining in realms of the unknown and unnatural. While their primary function "to warn against" is not directly visible, they are creating the fear and anxiety that forces a self-reflection from the monster's secondary function. On the other hand, it is problematic because vampires are in an unrecognisable place. This indefinability suggests that Western culture is in an uncertain situation where old terminology and definitions no longer neatly fit. It implies progress but leaves us at a category crisis. Although just as Tournefort and Stoker's vocabulary for classification has arisen through retrospective self-reflection, the same will be true of Jarmusch's vampires. As vampires begin to shift from their primary function of a warning sign to their secondary function of self-reflection in a cultural moment, it demonstrates that their evolution of the last 300 years has not finished yet. The problems vampires face now are reassuring; they offer the potential for Oriental Monstrosity to, one day, no longer exist.

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Ethel and Ernest's Bedroom Wall **– Reflection on a Creative-Critical Work**

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Abstract

In this critical essay, I have undertaken an analysis of my creative-critical work *Ethel and Ernest's Bedroom Wall* which adapts Raymond Briggs' graphic novel *Ethel and Ernest* into an illustrative installation. Through the original novel, Briggs' was able to elevate the lives of his ordinary parents into a glorious celebration of the finite nature of life, turning a loving tribute into a broader examination of vast social transformation and the relative smallness of our own lives within it. To accompany my responsive installation, I have examined the aesthetic and thematic decisions I made in creating my piece, exploring biography as a form of adaptation and how it can alter a lived life into an artistic work by a change of perspective.

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As a work with biographical grounding, Raymond Briggs' graphic novel *Ethel & Ernest: A True Story* (Briggs) engages with the concept of adaptation at the basic level of adapting the lives of its subjects to the comic book page. Following the story of Briggs' parents from their meeting to their deaths, Briggs condenses a forty-year marriage into just over a hundred pages, and while the author himself appears rather infrequently, his perspective is inevitably entwined with the presentation of the story. Though the dictionary definition of "biography" is "the life story of a person written by someone else" (Cambridge Dictionary Online), I argue that this topic can never truly be captured, and agree with Norman K. Denzin's idea that biography is restricted by the fact that it is "only ever given in the words that are written about it" (7). In my critical response *Ethel and Ernest's Bedroom Wall*, hereafter referred to as the abbreviated *Bedroom Wall*, I have aimed to emphasise this abstraction and adaptation of a lived reality through an illustrative installation. By depicting images from Ethel and Ernest's life with their son and giving commentary on these images, the fictional Raymond ('Briggs' referring to the actual author in this essay) creates a new dialogue regarding how readers and viewers interpret the adaptive elements of a biography.

The Process of Adaptation

Beginning in 1928 with their first meeting and ending in 1971 with their deaths, Raymond Briggs' *Ethel & Ernest* charts the life and union of the titular characters, Briggs' parents. Alongside providing commentary on social, political, and cultural events of the mid-20th century, with particular focus on the everyday impact of World War II, the story focuses on their personal relationship, allowing the reader access to some of their most intimate and significant life moments. This sense of intimacy is assisted by the soft lines of the coloured pencils used for the illustration, as well as the warm tones chosen, which both give an affectionate, almost childlike feel to the work. The "serious, subtle, and gentle biography" (Tabachnick 28) is particularly notable for its use of a medium associated with being "inherently sensational, trivial, and illiterate" (Bongco 2), perhaps suggesting by extension that the seemingly unimportant story of a working-class family is more significant than it seems. Though the scale of the graphic novel is limited only to Briggs' perception of what his parents experienced, the universality and simplicity

of their familial love is enough to grant the narrative a grander purpose. This "moving ordinariness" (Pritchard) even exists to the extent where those who have no direct concept of Ethel and Ernest as people are able to see them in "countless other couples" (Pritchard) as symbols of humanity. By "organising into text the chaos of human existence" (Denzin), Briggs abstracts the specifics of their characters but emphasises the detail in the everyday situations that others would experience, such as buying school uniforms or doing the washing up. Thus, crafting a biography of his parents mythologises them into figures beyond themselves, adapting their lives into a format that other people can easily understand and relate to, simply by reading a graphic novel.

In many forms of adaptation, such as from novel to a feature film, the process must involve an acknowledgement of medium specificity, and changes must inevitably be made to accommodate this. Noël Carroll defines medium specificity as the idea "that each art form […] has its own exclusive domain of development" (Carroll 5), unique traits that cannot be replicated between media – for instance, graphic novels are confined to a book format, where installations have no restriction on space. As *Bedroom Wall* adapts a graphic novel into an illustrative installation, only a few practical considerations need be addressed to carry over the key thesis of the piece: that biography is an adaptation of life. By removing the images of Ethel and Ernest from the book format, I was also removing them from the confines of a traditional linear narrative, so consideration was required in ensuring that *Bedroom Wall* remained coherent. There was also the added opportunity of a greater level of tactility; rather than pieces of paper identical in size aligned into a book, I was able to use frames of varying materials and thickness, which adds a sense of a tangible, lived experience to the existing biography. In creating an installation piece, I was also able to extend the intimacy of the book past its A4 size, by physically surrounding the viewer with false artefacts of the Briggs' family life. While this does expand the one to one relationship between a book and its reader, it also covers a greater amount of the viewer's visual field than a book practically can, therefore integrating itself more thoroughly into the reader's lived experience.

Aesthetic Changes

While Brigg's *Ethel & Ernest* follows a linear path to the inevitability of the leading characters' deaths, *Bedroom Wall* has a non-linear visual structure and can be understood as fragments of a life regardless of the order in which it is viewed. Many of the events depicted may be recognisable for social or cultural reasons – their wedding and the VE day celebration, for example – and this allows the viewer the chance to chronologize the piece, but this is not required to understand the purpose of *Bedroom Wall*. While the graphic novel has a "gutter" (66), defined by Scott McCloud as "the intervening moments" between the "single moment in time" that make up each panel (94), the theoretical gutter between each framed image has a more complex, fluid meaning. While the fictional Raymond's comments are each connected to a single image, each vignette has an indeterminate amount of space and time between one another, reminiscent of how memories operate in the human mind, connected through associations other than the chronological. This mirrors how most readers will understand Ethel and Ernest as people irrelevant to the chronology of their lives – they are aware of their domestic life together through the book cover before they have even witnessed their first meeting.

The aesthetic of the piece is close to that of the original work, created using illustrative tools like fine liner pens, but has a greater level of simplicity and clarity. Of course, Briggs' style is distinctly recognisable among even younger readers; Virginia Lowe notes that her two-year-old

child was able to recognise when Briggs had illustrated a book, regardless of not knowing his name (4). The brown paper of the framed images places Ethel and Ernest in the realm of something aged or otherwise antiquated, while the rigidity of the lines, when compared to the original work, cements them in one exact point in time. Their location or situation in any given image are easily inferred by the viewer, by both the background and their activity within the background, such as their outfit or expression. The composition of the images contrasts greatly with how they are drawn by Briggs in the original work – rather than depicting the candid actions and movements of the characters as they go about their lives, the images more closely resemble photographs taken at the time and are therefore less dynamic and more posed. This stands in contrast to the unframed Raymond, whose rough colouring and lack of a background indicates an uncertain place in time and space, reflecting the real-life Briggs' current lived existence. Notably, Raymond's size is also consistent when compared to the figures in the framed images, as they are distorted by both Raymond's viewpoint, as well as by the lens of the presumed camera that recorded these diegetic moments.

Thematic and Theoretical Focuses

The relationship between word and image is of key importance to *Bedroom Wall*, specifically in terms of who is granted the ability to speak. Ethel and Ernest are at no point in the piece able to speak for themselves; while their thoughts and feelings can be inferred to an extent by their expressions and the situations depicted, they are never explicitly revealed. On the other hand, Raymond's words are provided via hovering captions, caught in a similarly indeterminate moment in time and space to him. This helps to reinforce the fact that the only Ethel and Ernest Briggs we will ever know are filtered through the thoughts of Raymond, the torn edges around the captions here resembling thought bubbles in graphic novels. Here, rather than using words for their "pictorial capacities" (Elliot 7) in describing events, a concept popularized by 19th-century novelists, they exist alongside the images as a part of the picture itself – indeed, they are penned with the same ink. As Raymond has a level of creative control on *Ethel & Ernest*, this is a part of his picture visible to us; Ethel and Ernest had no say on this creation or the use of their image, so this is a part of the overarching picture of their lives not available to the viewer. However, there is one part of *Bedroom Wall* in which Raymond is rendered speechless, as indicated by the caption only reading "…", suggesting that some aspects of Ethel and Ernest's life are unable to be commented upon even by their son. Here, the image is of them as an elderly couple, the oldest they are depicted in the piece – it is implied that the impact of their deaths was strong enough on Raymond that it must be left to the viewer to interpret this grief for themselves, rather than have it filtered through his perspective.

The photo frames used for the brown paper images were acquired over time from various charity shops, so do not match in terms of where they originated spatially or temporally, nor do they have a similar aesthetic. This emphasises the varied, random nature of life, and how this can be represented within a biographical format, expected to have a certain degree of consistency and coherence. The different looks of the frames recall certain time-periods, such as the golden frame resembling the Art Deco movement that emerged in the mid-1920s (Striner), encouraging the idea of Ethel and Ernest as representative of life in the 20th century. The eclectic look when different styles are paired together in the full installation suggests that their life was not straightforward or simple, instead it was seemingly varied and complex as shown through this design shorthand. Though a biographical adaptation struggles to cover the minutiae of their lives, symbols such as these frames can be introduced to imply a wider narrative that isn't explicitly

explored. This relates to concepts of semiotics, in this case, the frames holding connotations of the lives they lead (Eco 70) - engaging with a trend like Art Deco implies that they may have enjoyed other aspects of their contemporaneous culture.

As emphasised by the title and use of vintage photo frames, a key theme of *Bedroom Wall* is the personal and the domestic, particularly concerning how Briggs' gave this private area of his parents' life to a public arena. In depicting moments in his parents' life such as Ethel's difficulty with pregnancy and Ernest's nervous breakdown during the War, aspects of their life are posthumously revealed that would likely not have been publicly known at the time. By recreating a display of images that could feasibly be placed on the wall of someone's home, *Bedroom Wall* seeks to further highlight how the domestic is put into a public sphere – in this case, an installation that resembles a domestic setting is being marked academically. This technique is also intended to resemble the act of entering someone's home without their presence, as although their direct opinion and perspective cannot be given, you can ascertain much about their lifestyle purely by witnessing some of the apparatus of their domestic existence voyeuristically. Subsequently, presenting images from this fictional bedroom wall additionally in a photo album (though mostly for practical reasons) gives a sense of their personal lives, taking the concept of the domestic further by using an object that may be concealed within a bedroom. This also provides an additional layer of abstraction, distancing the viewer even from the initial concept of the piece, through several filters placed upon the people that Ethel and Ernest were.

Mythologizing Ethel and Ernest Briggs

Not only must the real-life people Ethel and Ernest Briggs be condensed down into characters understandable for an outside audience, but in undertaking this Raymond Briggs must create within them symbols of the period in which they lived, namely the mid-20th century. Within the graphic novel, Ethel is defined by her working-class background, middle-class aspirations, and adherence to traditional concepts of femininity and family life. In contrast, while Ernest is from a similarly working-class family, he is more prone to progressive views and an optimistic outlook on new events. Briggs spends much of the comic juxtaposing these two personalities to provide different opinions on world events as they occur in their lives, and though these opinions may be accurate to those of the real-life people, they also serve as a shorthand for the attitudes this era produced. In the context of illustration, this relates to Scott McCloud's idea of "abstraction" (30), in which recognisably human forms can be produced regardless of a lack of facial detail. In this case, the lack of detail in their faces can also be symbolic of their position within the text as representatives for a portion of the British population in the mid-twentieth century. Their outfits assist with this, as Ethel's pinafores and long dresses suggest her femininity and conservatism, while Ernest's unkempt clothes imply his more laid back, free-spirited outlook.

By framing these images of Ethel and Ernest in *Bedroom Wall*, the scrutinised nature of Ethel and Ernest's domestic life is foregrounded – they are constantly on display rather than safely encased most of the time within physical book pages. Placed within the panels of the frames, they occupy a two-dimensional space within a three-dimensional world, as opposed to the graphic novel in which they live entirely within the 2D pages. Similarly, as much as Raymond is placed outside of these strict frames, he is still depicted as two dimensional, indicating his lack of agency in this art piece when compared to his creative work. This is where the viewer has a key role to play in the work – as a fully autonomous, three-dimensional being, they can actively build their perspective of not just Ethel and Ernest, but of Raymond and his insights also. By making Raymond a more visible part of the piece, and his opinions more clearly subjective, and a

Brechtian "distancing effect" (Eriksson 65) is created in which the viewer is more aware of how Ethel and Ernest are constructed by his perspective. This then, in turn, encourages them to examine how they respond to the concept of biography, and how the life events of an individual (or in this case of two individuals) are more filtered by subjective opinion than it may initially appear.

Of course, even without overtly broadcasting this fact earlier on in the narrative of the graphic novel, the audience is somewhat aware that Ethel and Ernest will likely be deceased by the end, and this is captured in *Bedroom Wall* by the tense used by the fictional Briggs. Words like "looked" and recognisably historical situations such as the VE day celebrations firmly reiterate from the position of living in 2019 that the real-life people represented by these cartoon characters must be long dead. But despite this, a far greater number of people are now aware of Ethel and Ernest's existence than when they were alive, due to the graphic novel being released posthumously. Thus, any observations made about these people cannot be definitively proven correct or otherwise, and though Brigg's authorial intent may be that of wanting to depict his parents positively, the public nature of their lives now invites a far wider number of interpretations about them. In *Bedroom Wall*, I sought to emphasise the connection that the viewer may have to these people despite never having known them, to the point where only vague snapshots of their life abstracted from another adaptation of their existence is enough to emotionally move them. Although Briggs may be "subversively" exploring "the futility of life" (Evans 57) here, as is common to his other works like *The Snowman* and *When the Wind Blows*, I found an appreciation of life despite the inevitability of death within *Ethel & Ernest* and wanted to highlight this. For viewers, this joy taken in seeing the life events of people they have never known exists to the extent that they may find, for example, a simple fine liner drawing of a woman with her baby to be emotionally impactful.

In undertaking the adaptation of a source text that itself has elements of adaptation, *Bedroom Wall* seeks to further abstract the symbols of Ethel and Ernest created by Briggs in his graphic novelisation of their life together. The piece aims to bring to light the interpretive nature of any kind of biographical work, by elaborating on the initial abstraction and creating a greater disconnect between the viewer and the primary subjects – people whom they will never directly know. But although these people, initially recorded by Briggs into emblems of humanity, have no obvious social or historical significance, their ability to move those who don't know them stands as definitive proof of the subjective nature of biography. Ethel and Ernest Briggs never had and never will have any awareness or care for those newly aware of them through Raymond's work. While every reader understands this on some level, the influence of biography allows an admittedly artificial connection that can be forged with nothing but a series of pictures. Biography is one of the most popular and powerful forms of adaptation – as an "appropriation of meaning" (Andrew 97), it can even transform the perspective on entire lives lived.

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"The young people were all wild to see Lyme": Abject Possibilities and the Seaside in *Mansfield Park* and *Persuasion*

Matthew Dunlop

Abstract

This article reads Austen's works by paying attention to the intersections of gender, sexuality and age, particularly in *Mansfield Park* and *Persuasion*. I argue that Austen's female characters undergo a process where it is necessary to reject aspects of their youthful identity to achieve adulthood, expressed through a sense of maturity and the ultimate manifestation of this state is marriage. Kristeva's notion of the abject is the primary critical framework, although consideration is given to traditional Austen criticism and work from Queer Theory such as Sedgwick's. I argue that abjection in Austen is the act of expelling negative characteristics such as sexual desire and resistance to authority and this is necessary to fulfil the role of a successful and proper wife.

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The seaside is the realm of possibility in Austen's fiction. In both *Mansfield Park* and *Persuasion*, I argue that these possibilities pertain to the younger characters in both texts and present what they may and should become as adults. Elaine Jordon argues that, for the English, the seaside is not only a preoccupation but plays a significant role in the definition of identity (31). This formation of identity is primarily enacted through the transition between youth and adulthood which occurs in a process where negative, youthful characteristics are abjected in the consolidation of a mature, adult subject. In *The Powers of Horror*, Julia Kristeva defines the abject as having "only one quality of the object—that of being opposed to I" and I would suggest that youth becomes the other of the mature adult. (1) This process of abjection is exemplified by what Eve Kosofsky Sedgwick calls "the punishing, girl-centred pedagogy and erotics of Austen's novels" (833). In 'The Adolescent Novel', Kristeva also argues that "The adolescent is found to represent *naturally* this structure that can be called a 'crisis' structure" (9). This essay will examine moments of adolescent crisis in Austen's *Mansfield Park* and *Persuasion*, along with her wider fiction, arguing that crisis is overcome by youthful subjects going through a process of maturation. Considering Sedgwick's comments, I will also suggest that female characters in Austen's fiction are disproportionately affected by the processes of maturation which are often analogous to Kristeva's idea of abjection

In Austen's wider fiction, the seaside is presented as an open place compared to the "self-enclosed" estates in the countryside, according to Donna Landry. (62) John Mullan suggests that "[w]henever we get to see the sea […] the narrative breathes its pleasure in the prospect" (95). Sir Edward, in *Sanditon*, begins "to talk of the sea and the sea shore; and ran with energy through all the usual phrases employed in praise of their sublimity and descriptive of the *undescribable* emotions they excite in the mind of sensibility" (Austen, *Sanditon* vii). *Persuasion* echoes this sentiment when Henrietta and Anne go down to the sea: "They […] gloried in the sea; sympathized in the delight of the fresh-feeling breeze--and were silent" (Austen, *Persuasion* 73). The sea in *Mansfield Park* "afforded sensations which are to raise ecstasy" (Austen, *Mansfield Park* 281). The clear consensus amongst these references is that the sea produces excessive feelings of "sublimity", "delight" and "ecstasy"; these are all experiences which create a strong sense of openness and expansiveness, establishing the seaside as a place of possibility. By contrast, Hartfield in *Emma* is surrounded by a shrubbery which "[Emma's] father never went

beyond" and Mr Woodhouse later suggests that "I am sure [the sea] almost killed me once", suggesting that the enclosure of Hartfield provides some kind of protection (Austen, *Emma* 20; 73). Because the seaside is such a symbol of openness, his fear of the seaside makes sense considering his agoraphobic tendencies throughout the novel. What appears at first to be the ramblings of an ageing hypochondriac represents an ongoing theme in Austen's work, which is the corporeal threat of the seaside. Mullan captures this idea when he writes that "[t]he sense of the seaside town as a dangerous place is, however, insistent in her fiction" (90). I argue that openness signifies the danger of possibility for the female characters in particular. It is, after all, due to Louisa's hope of a potential match with Wentworth that she falls and injures herself on the Cobb, and Portsmouth is the scene where Henry Crawford continues to pursue Fanny Price, encouraged by Fanny's pseudo father figure, Sir Thomas.

The spatiality of Austen's novels often expresses the binary between openness and narrowness. The claustrophobic nature of *Emma* leads Jordan to call it a "landlocked" novel and I argue that this insularity manifests in the lack of physical threats against the characters (35). Whilst there are threats such as Harriet Smith's encounter with the gypsies and the illness that afflicts Jane Fairfax, there are no actual corporeal injuries in the text. Even Jane's accident at Weymouth results in no injury and is also relegated to the novel's periphery, only being mentioned in an aside by Miss Bates. Margaret Doody highlights the shift in *Persuasion* from relative safety to corporeal threats: "The opportunity of peacetime [...] is tinged with anxiety. Unprecedented physical injury enters Austen's narrative" (363). Moreover, despite ostensibly being Austen's only peacetime novel, the fact that it is in *Persuasion* that bodily safety becomes most vulnerable is significant. In both cases, the victim of self-inflicted injury is a young character. What these cases are designed to teach the characters is the "anxiety" Doody describes, which ensures the development of a mature individual. In this case, "anxiety" is the way that Austen's "punishing, girl-centred pedagogy" is enacted, demonstrating that "the abject and abjection are […] [t]he primers of my culture" (Sedgewick 833; Kristeva, *The Powers of Horror* 2). In the case of Louisa Musgrove and her fall on the Cobb, the seaside plays a key role in this pedagogy as it is a place which appears to signify the possibility of freedom, but has a darker, oppressive undercurrent which punishes her for youthful impetuousness and thus establishes the culture of maturity.

Anxiety is a necessary tool that seeks to regulate youthful impetuousness and the arbiter of this force is usually a central, male figure of authority. However, Tony Tanner argues that "what is striking about the world of *Persuasion* is the absence of any real centre or principle of authority" (210). The novel does not possess the central male authority figure that many of Austen's other novels do; even Sir Walter is remarkably absent, demonstrating his position as a kind of impotent Sir Thomas. Sir Walter's weakness is demonstrated by his misunderstanding of the relationship between the sea and age: "a sailor grows old sooner than any other man; I have observed it all my life" (Austen, *Persuasion* 15). Here, Sir Walter is interested in deriding the sailor's profession due to the sailor's loss of youthful looks, whilst failing to recognise that the benefits of increased independence and maturity by far outweigh the loss of looks which, because of his vanity, are of primary concern to him. In *Persuasion*, I would suggest that the centre of authority is, in fact, the sea itself, which through a variety of forms of abjection, forces subjects to mature and exhibit self-discipline.

In both *Persuasion* and *Mansfield Park*, youthfulness is constructed as a community with an alternate set of rules to that of regular society, and these rules do not encourage or stipulate the necessity of self-discipline. This community is constructed as an inherently social phenomenon, with Austen's young characters interacting with one another to build up a communal sense of

immaturity. Mrs Smith characterises this system in *Persuasion*: "I was very young, and associated only with the young, and we were a thoughtless, gay set, without any strict rules of conduct. We lived for enjoyment. I think differently now" (Austen, *Persuasion*, 142). Mrs Smith's comment is interesting for two reasons: firstly, it demonstrates, through the fact that she is referring to her younger self, that youthfulness is a temporary stage which everyone must grow out of and secondly, she highlights the values of this youthful community as being "thoughtless[ness]" and "enjoyment." This occurs earlier in *Persuasion*, where the younger characters enthuse at the prospect of going to the seaside town of Lyme Regis: "The young people were all wild to see Lyme" (Austen, *Persuasion* 68). Youthfulness as a community is connected by this shared mental state of being 'wild', which connotes a sense of thoughtlessness and disorganisation which Mrs Smith's earlier comment also highlights. Amongst the younger characters, Louisa Musgrove is central to this community of youthfulness; she gives "eager speech[es]" and talks "with enthusiasm" to Wentworth during what she perceives as a courtship (Austen, *Persuasion* 62, 61). She is described as "the most eager of the eager" and thus we can see that youth and "eager[ness]" are connected (Austen, *Persuasion* 68). Wildness, then, acts as the hyperbolic form of eagerness and is what must be unlearned by submitting to a suitable match, thus transitioning from the role of the young girl to wife and mother.

This idea of "wild[ness]" is central to the community of the young and binds them together in an insular community where perceptions and impressions are everything, particularly those that form instantaneously. We can see this in *Mansfield Park* when Austen describes the first interaction of the young Bertrams and the Crawfords: "The young people were pleased with each other from the first" (Austen, *Mansfield Park* 32). These perceptions form a part of the shared language of youthfulness which we also see in *Persuasion* in a conversation between the Musgrove girls. Anne is able to listen in on the conversation because they all have access to a shared language of youthfulness: "Anne felt persuaded, by the looks of the two girls, that it was precisely what they did not wish" (Austen, *Persuasion* 59-60). They refer to the thought of Mary accompanying them and she, as a wife and mother, has lost access to this shared language of youth, highlighting one of the conditions of maturation as being marriage. This is especially pertinent when we consider that the purpose of the '*long* walk' is to spend time with Wentworth, who at this point seems destined to marry one of the Musgrove sisters (Austen, *Persuasion*, 59). Therefore, the '*long* walk' becomes a metaphor for courtship, and the process of developing self-consciousness, a characteristic necessary to properly fulfil the role of the wife. This walk is then mirrored by the walk on the Cobb, where the match between Louisa and Wentworth has become commonly accepted; however, Louisa's youthful and inappropriately playful actions result in her fall which effectively ends the prospect of a marriage with Wentworth. Louisa's insistence on repetitively being jumped down from the top of some steps reveals her failure to outgrow wildness. Even though Wentworth 'advised against it' in a mode of speaking which is described as 'reasoned', Louisa does not display restraint, and this results in her injury (Austen, *Persuasion* 79). Thus, Louisa is unable to express the kind of self-consciousness which is expected of successful wives in Austen's fiction due to a refusal to reject wildness.

Sir Thomas, in *Mansfield Park*, sees Fanny's refusal to entertain Henry Crawford's proposal as an example of wildness, calling it "a wild fit of folly" (Austen, *Mansfield Park* 216). Jordan calls Fanny "a heroine of resistance" for this same reason (41). Sir Thomas sees Fanny's wildness as a kind of disease, suggesting that "It was a medicinal project upon his niece's understanding, which he must consider as at present diseased" (Austen, *Mansfield Park* 250). He hopes that by sending her to Portsmouth she will be cured of her youthful wildness and realise the merits of Henry Crawford's offer of marriage, which will cement her maturation into adulthood. This serves as an

example of Austen's "punishing, girl-centred pedagogy" which I see as a process of abjection (Sedgwick 833). Fanny's decision to refuse the proposal, however, is ultimately revealed to not be an example of "wild[ness]" but a process of abjection, through which she expels the possibility of associating herself with Henry Crawford, who reveals himself as an example of the abject through his pursuit of, and eventual affair with Maria Bertram, which causes "matrimonial *fracas*" (Austen, *Mansfield Park* 298). Rather than acquiescing to Sir Thomas's desire, Fanny proves that all along she has been displaying the same "advantage of maturity of mind" that Anne Elliot possesses (Austen, *Persuasion* 175). Sir Thomas's strategy turns out to be completely misconceived as it is Portsmouth and Henry Crawford that threaten Fanny's safety most clearly and, as Landry argues, "her final permanent return to Mansfield is a therapeutic one" (57). The narrative finally gives her recognition of her importance where the Bertrams have failed to give it: "She was returned to Mansfield Park, she was useful, she was beloved; she was safe from Mr. Crawford" (Austen, *Mansfield Park* 312). The repeated use of "she was" serves to emphasise this importance; the narrative voice corrects the error by incessantly referring to Fanny's virtues and newly idealised status.

Sexuality is one key example of the abject in Austen's fiction and is often associated with danger. For Kristeva, sex is one act that highlights the "fragile states" of humanity due to closeness to "the territories of animal" (*The Powers of Horror* 12). Kristeva argues that at these points of liminality is where the abject confronts us, and thus where "I am at the border of my condition as a living being" (*The Powers of Horror* 3). Abjection is thus necessary to ensure the survival of the whole subject because it reasserts the boundary between self and other. One way that Austen navigates this process is through a process of desexualisation, whereby any sexual desire or acts are silenced and relegated either to the novel's periphery or negated altogether. Tanner identifies this when he argues "*That* area of experience is quite explicitly "transferred" from the obligation of the author to the discretion (or fantasy) of the reader" (172). His euphemistic use of "*That*" exemplifies Austen's attitude which renders sexuality an abject entity. Henry Crawford and Maria Bertram's affair is characterised as "matrimonial *fracas*" and the italicisation of "*fracas*" imbues the word with sexual connotations (Austen, *Mansfield Park* 298). In *Pride and Prejudice*, Elizabeth Bennet and Mr Darcy converse regarding Lydia's elopement with Wickham, Lizzie says "They are gone off together from Brighton. *You* know him too well to doubt the rest" (Austen, *Pride and Prejudice* 188). Kristeva suggestion that adolescence is a process of 'question[ing] identifications' is here exemplified by Lydia's rejection of the Bennet family for Wickham ('The Adolescent Novel' 9). Furthermore, the italicisation of "*You*" gives a strong sexual sense to the conversation between Elizabeth and Mr Darcy, which both highlights the wildness of Lydia's sexuality, and opposes it to Elizabeth's comparatively mature attitude to her potential match with Mr Darcy. Lydia fantasises of going to Brighton and particularly emphasises the benefits of the seaside: "A little sea-bathing would set me up forever" (Austen, *Pride and Prejudice* 158). When we consider that Lydia ends up eloping, rather than sea-bathing, it becomes clear that sexual freedom was her goal, and Elizabeth's maturity is emphasised by comparison.

Clearly, the seaside is a place of sexual license which also allows us to read Louisa's impetuousness as having a sexual component. In *Persuasion*, Austen writes, "[i]n all their walks, he had had to jump her from the stiles; the sensation was delightful to her."; the emphasis on "sensation" and the physical interaction entailed in the act mirrors Austen's use of sexual euphemism in her other novels (Austen, *Persuasion* 79). Furthermore, in a parallel with Lydia's exile to Newcastle, Louisa's desire is silenced through her accident. She is then married off to the voiceless Captain Benwick, who infects her with his speechlessness, thus marking a shift into maturity. In *Emma*, sexual maturity will occur at the seaside, as Emma and Mr Knightley plan a

trip to the seaside for their honeymoon, during which their marriage will be consummated. I argue that the process of maturity constitutes an example of Julia Kristeva's notion of abjection as the youthful, negative qualities of the human self are abjected, and a new, mature, adult self is created. Narrative silence is Austen's primary tool in dealing with abject sexuality, which must be either unlearned through maturation and marriage, or simply pushed to the periphery of the novel. What these three examples show is that the seaside and abject sexuality are clearly linked.

The danger of the seaside does, however, push characters into the process of maturation which leads to a greater level of self-understanding. Using Kristeva's vocabulary, abjection leads to a situation where-by casting out material that is other, the self can be more easily defined. Wentworth's realisation of the reappearance of his love for Anne is facilitated by a process of abjection at the seaside, "only at Lyme had he begun to understand himself" (Austen, *Persuasion* 171). This realisation is framed not in the sense that anything has changed, but more that the purging of abject material, in this case, Louisa's affection for him, has made it possible to conceive of his own subjectivity. Kristeva's idea that the purpose of maturing out of adolescence in literature is "to re-collect [subjectivity], to unify it within the unity of the novel" is exemplified by Wentworth ('The Adolescent Novel' 18). In Wentworth's decision not to pursue Louisa we can see that this maturity that Anne displays is a more idealised and attractive quality than the youthful wildness of Louisa. In *Persuasion*'s closing chapter, we are told that Anne now possesses "the advantage of maturity of mind", highlighting that Anne has established herself as superior to the other female marital options in the novel (Austen, *Persuasion* 175). Maturity ensures that she possesses the self-discipline that Wentworth himself identities as a vital trait for a wife: "My first wish for all whom I am interested in, is that they should be firm" (Austen, *Persuasion* 63). Wentworth's description of his ideal wife as being "firm" highlights the concern of male characters to choose wives who will not disturb the regular order of society.

The seaside is where we see the dangerous potential of collapse into chaos and in both *Mansfield Park* and *Persuasion*, this is as a result of a failure of discipline. Tanner argues that "[Portsmouth] is not a place of vice, but a place of chaos" in *Mansfield Park* (146). Rather than being anything inherently bad about the society of the seaside, it is more a lack of proper organisation and order that renders abjection necessary. Upon Fanny's arrival at Portsmouth, William tells her "The house is always in confusion. You will set things going in a better way, I am sure. You will tell my mother how it all ought to be" (Austen, *Mansfield Park* 252). William's belief in Fanny's restorative power, however, misunderstands the process, which is about to occur, for Fanny's encounter with the Price home does not lead to its improvement, but her recognition of it as other. Consequently, it must be abjected to establish and reinforced her sense of selfhood. Whilst in Portsmouth, Fanny "could think of nothing but Mansfield" and particularly emphasises "[t]he elegance, propriety, regularity, harmony—and perhaps, above all, the peace and tranquillity of Mansfield" (Austen, *Mansfield Park* 266). The notion of "regularity" situates Mansfield Park as the whole self with Portsmouth as "the abode of noise, disorder, and impropriety" and Mansfield's antithetical other (Austen, *Mansfield Park* 264). Societal structures such as the estate of Mansfield Park and the Price's family home have a clear role to play in the formation of individual identity.

In *Mansfield Park*, Fanny's disgust at her previous home does not imply a literal disgust with the various sensory disorientations she encounters so much as a threatening feeling of the loss of selfhood. Kristeva writes that, despite the abject's relationship to the unclean, it is "not lack of cleanliness or health that causes abjection but what disturbs identity, system, order. What does not respect borders, positions, rules. The in-between, the ambiguous, the composite" (4). The wholeness of identity, rather than the cleanliness of the body, is the primary concern.

Portsmouth challenges Fanny's selfhood through sensory assault and forces her to undergo a process of abjection. Emily C. Friedman suggests that when the Price family's "embodied particularity" presents itself, the family is rendered "repulsive rather than nostalgic" (Paragraph 17). The disgust entailed in abjection primarily manifests through Mr Price, whose uncleanliness disturbs Fanny's identity. We see this in the sensory descriptions we get of Mr Price, who has a "smell of spirits" and "was dirty and gross" (Austen, *Mansfield Park* 258, 264). Furthermore, due to Mr Price's patriarchal position, these negative, sensory aspects of his being begin to infect both the entire Price household, with his sons being "ragged and dirty", and also Portsmouth, to which Fanny attributes "bad air, bad smells" (Austen, *Mansfield Park* 259, 293). Fanny then makes the connection between these aspects of cleanliness and her home at Mansfield Park, particularly emphasising the personal connections of "her best friends" and the return to "liberty, freshness, fragrance, and verdure." (Austen, *Mansfield Park*, 293) The idea of physical disgust then, informs and contributes to Fanny's feeling of difference regarding her birth family. In *Persuasion*, Wentworth, referring to the incident on the Cobb, says, "The horror and distress you were involved in— [...] I should have thought your last impressions of Lyme must have been strong disgust" (Austen, *Persuasion* 129). This idea of "disgust" begins to allude to the process of abjection as one's repulsion causes a rejection of what is other. Whilst Wentworth refers to the emotional trauma of witnessing such a violent event, Anne is repulsed by the lack of self-discipline displayed by Louisa. In the same conversation with Wentworth about the visit to Lyme and Louisa's fall, she remarks that "when pain is over, the remembrance of it often becomes a pleasure" (Austen, *Persuasion* 129). Anne facilitates the process of abjection by ensuring the necessary recuperation of the wild subject and their reintegration into the marital framework which promotes maturity.

It is clear that Fanny, too, has facilitated a kind of recuperative process as if it were not for her refusal to marry Henry Crawford, he would have likely gained full access to the Mansfield circle and threatened to undermine its "elegance, propriety, regularity, harmony" (Austen, *Mansfield Park* 266). In this sense, she mirrors the refining power of Mansfield Park. When Fanny initially arrives at Mansfield Park from the seaside town of Portsmouth we are told: "there was, at least, nothing to disgust her relations" (Austen, *Mansfield Park* 11). Tanner argues that "Mansfield, as a place, as an institution, can take raw material from Portsmouth and refine it" and this process begins as soon as the subject is released from the seaside (148). We can see this in the potential that Mansfield has for transforming William Price through his career in the navy, and Susan Price, who will become a younger version of Fanny through her inclusion in the Mansfield circle. Particularly in the case of Susan, she has already engaged in the process of abjection with her Portsmouth family, having an "open, sensible countenance" and "[she] saw that much was wrong at home, and wanted to set it right" (Austen, *Mansfield Park* 261, 269). Of course, this desire to alter the abject nature of the Portsmouth home is impossible to fulfil. Susan's recognition that this is impossible manifests in her passion for the ideal world of Mansfield Park which "excit[es] feelings" and elicits "ecstasy", enacting the abjection of her Portsmouth home (Austen, *Mansfield Park* 284, 301). Fanny and Susan abject their previous family to preserve the more preferable family at Mansfield Park in a brutal example of Austenian pragmatism. Anne Elliot also does this in the final chapter of *Persuasion* where she remarks that "[s]he had but two friends in the world" and does not mention any member of her family (Austen, *Persuasion* 177). These kinds of sacrifice are not represented with any kind of sadness or loss, but in a positive light: Anne gets to marry the man she loves and is free from the oppression of her sisters and father, whilst Fanny is allowed to return to the place she calls home, and ultimately marry the man she has loved all her life.

In *Persuasion* and *Mansfield Park*, abjection is a necessary force to consolidate a sense of whole selfhood and present maturity as the idealised quality of the wife. The seaside facilitates this process by being both a source of authority and also a dangerous threat. Austen's presentation of both the seaside and the process of maturity reveal an aversion to exposing actual instances of the abject, fulfilling Kristeva's suggestion that the abject is "unapproachable and intimate" (*The Powers of Horror* 6). Youth is imagined as a state which engages in processes characterised by Austen as abject, such as overt sexuality. In *Persuasion* and *Mansfield Park*, Anne and Fanny expose the negative qualities of those around them and assert themselves as the clearest examples of whole subjects in their respective novels.

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Book Reviews

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Hilary Hinds. *A Cultural History of Twin Beds.* Bloomsbury Academic, 2019.
By Bethany Dixon.

Hilary Hinds's most recently published book, *A Cultural History of Twin Beds,* presents a curious cultural investigation into the twin-bedded phenomenon of the late nineteenth century and early twentieth century. In her thorough examination of contemporary household advice books, marriage manuals, newspapers, films and novels, Hinds details the often-overlooked "story of the sojourn of twin beds in the bedrooms of the British middle classes" (5) by employing the tripartite structure of hygiene, modernity and marriage. These three cultural motifs are then drawn together, emblemised in the multi-layered symbolism of the twin bed, to consider the fascinating cultural reasons for its "uncoupling the couple" (3) in the ephemeral history of twin beds.

For Hinds, twin beds were first gradually welcomed into the intimacy of the marital bedroom following the emergence of cultural anxieties about corporeal health, domestic hygiene, and disease transmission, amid the British sanitary reform. She states that "health at home began with a healthy bedroom, namely twin beds" (27); "exhibiting occupants of the double bed, sleeping in close proximity for long periods, to be at severe risk from transmitting disease by the inhalation of "breathed breath" (43) and loss of vitality, with the weaker sleeper leaching from the stronger sleeper's electromagnetic charge. Here, twin beds first triumph in the "double or twin?" (18) debate as to the culturally preferred sleeping arrangement, separating their sleepers as a mechanism of hygiene, in this nineteenth-century "sanitary craze" (74). I found the gendered notions of responsibility in this hygiene panic, and the wider domestic sphere, to be particularly fascinating. In chapter two, Hinds skilfully exemplifies the innate gendering of the domestic realm by evoking the military metaphor: "[w]omen – mistresses of households, domestic servants – are the soldiers who are deputed by society to engage in this war against dirt", while men may "come and go" in "know[ing] little of the ins and outs of anything domestic" (35). Thereby, with this rigid binary of gender roles, Hinds intrinsically links the evolving status of the domestic woman with the cultural emergence of twin beds. She deduces that, with growing independence in the household environment, it falls solely to the woman to eliminate "destructive human emanations" (44) in the bedroom by innovatively choosing to install twin beds over the double-bedded marital norm.

Interestingly, Hinds proposes that women, in choosing to sleep in twin beds, take a sharp turn to modernity both at the scale of home design and the individual self. She demonstrates how the simple singularity of twin beds is explicitly anti-Victorian; it refutes the horrifically "dark, cluttered, elaborately decorated and oppressive" (80) aesthetic of the Victorian gothic to employ a modern style that is much "more practical, easier to keep clean, [and] more efficient" (94) for the woman's domestic routine. Furthermore, in sleeping physically separate from their partner, the modern woman can choose to limit the frequency of her childbirth – with twin beds playing a key role in reducing the British birth rate – and enhance her sleep quality by "counter[ing] snoring, cold feet, sharp elbows and cover-thieving" (187). With Hinds's inference that twin beds are modern in their improvement to domestic hygiene and convenience, a

gendered view that they are more advantageous to the domestic woman than the working man is thus taken.

Hinds then widens this cultural discourse on the modernity of twin beds to consider their brief transatlantic currency as "standard equipment" (122) in the Hollywood marital bedroom. She explains that "[s]ince the British market represented 30 per cent of Hollywood's profits" (113), even the most prestigious of directors had to follow the British censorship guidelines of "Don'ts and Be Carefuls" (122) when filming intimate scenes in the marital bedroom. In 1927, Hollywood found that, by primarily implementing twin beds, such "delicate" (114) scenes could be treated with "special care" (112), so that the consequential cost of retaking or deleting these scenes could be avoided. Here, Hinds expertly embraces the contemporary Hollywood film, *My Awful Wife* (1947), to exemplify how, in reshooting a scene where twin beds were not kept "at least a foot apart" (114), the cost of such British "code of propriety" (116) was "£625 for every inch the bed was moved" (114) apart. She further notes, however, that in short subsequence to screening this film, "twin beds were emerging again into cultural visibility regarding questions of conjugal sexuality" (117), swiftly shifting her cultural focus from twin-bedded modernity to the commodity's advancing outdatedness following the post-war change in ideas about marriage and the married couple.

Lastly, Hinds concludes her rigorous cultural questioning of why, "for the best part of a hundred years, so many couples chose a sleeping arrangement that both brought them together *and* kept them apart" (9), by turning her analytical lens to the symbolism of twin beds in marital relationships between 1870 and 1970. She has interwoven, throughout the cultural history of her twin-bedded discourse, the evolving values, priorities and practices that structure these contemporary marriages: from the ubiquitous squeamishness about marital sex in the late nineteenth-century to sex acceptance and desire for "lasting joy in each other's embrace" (145) in the proceeding early twentieth century. I most enjoyed, in these marriage chapters, her engagement with the work of Marie Stopes, an influential and vehement resistor of the twin bedstead, who denotes such sleeping arrangement as the "invention of the Devil, jealous of married bliss" (151). It is stimulating that, albeit cultural anxieties about disease and general enfeeblement were flatly abated by the early twentieth century, Stopes extends this previous conceptual linking of twin beds with the "bodily health of the individual" (156) to their present indications of the health of a marriage, and a rather unhealthy one at that. With Stopes entirely condemning the twin bedstead as "an obstacle to intimacy" (156), Hinds considers the divided space between these identical beds to be, in the literal sense, a physical barrier to the marital relationship, and a potent metaphor for the vast emotional distance in a troubled marriage.

Therefore, in her book, Hinds is successful in succinctly signifying twin beds as "a commitment to health and hygiene, to being modern or to a particular understanding of marriage" (222) at different moments in their cultural history. She refutes their seemingly impotent role as inanimate objects in the domestic sphere and unbinds their modern preconceptions of marital failure to consider the wider dynamics of why married couples in the late nineteenth century and early twentieth century collated their cultured attitudes ideas about health, hygiene and modernity and chose to sleep in the twin bed. I would recommend this book to those interested in the subjects of cultural history, sociology and design anthropology. Additionally, I think it would be an invaluable text for students studying Gender and Women's Studies both at Lancaster University and in a wider academic field.

Afterword

This has been a strange academic year for LUX Journal with numerous events beyond our control, resulting in delays and alterations in our timeline. It is amazing then how well our editorial team have risen to the challenge this year, handling issues with a great level of skill and deportment, and this issue is a testament to their hard work.

This year's issue is incredibly various, with four very different pieces of writing with articles varying in focus from vampires to Jane Austen to graphic novelisations, highlighting not only the inclusivity of LUX as a journal but the wide interests of our department's undergraduate cohort as well. It is a pleasure to be able to display such work in this journal and I send great thanks to our contributors for volunteering their work.

I am very grateful to the Editorial Team – Meghan, Fran, Ellis, Pearl, and Lexi – for all their hard work and dedication this year. I owe a lot to Rebecca Gibson, the Executive Editor before me, as without her mentorship and advice, I would not have been up to the task myself, thank you. Lastly, I must acknowledge Sarah Hughes, my fellow Executive Editor who takes the reigns for next year's issue; her help and encouragement have been invaluable this year and I wish her, and her new fellow Executive Editor, the best of luck and all my support with the 2020/21 issue.

— Luke Turley, Executive Editor

Postscript

During this last academic year, I have had the privilege of being part of the editorial process for the 2019-20 issue and witnessing the joint incredible effort and enthusiasm the editorial team and the contributors have put into the issue despite all of them having to balance their undergraduate commitments, normal life and a pandemic to boot. Watching their commitment, professionalism and listening to their stimulating conversations has reminded me just how proud and lucky I am to be part of the Lancaster English and Creative Writing student community. Luke and the editorial team have produced an outstanding erudite piece of work which truly highlights the amazing undergraduate talents we have at Lancaster.

I am so excited to begin to work with the new Editorial Board in the upcoming academic year in preparation for the 2020-21 issue. We have a team of five fantastic editors ready to take up their new roles and who I am extremely confident will create an exciting issue for 2020-21. Lastly, I am so grateful to Luke Turley for inviting me to be a part of his team as a shadow executive editor and for mentoring me this last academic year in how to oversee a highly successful editorial LUX team. Watching Luke in meetings and being privy to his fantastic administrative skills has taught me a great deal this year and has hopefully insured that I will be fully prepared for my role as Executive Editor. I look forward to taking up the mantle and continuing Luke's (and Rebecca before him) amazing work in LUX.

— Sarah Hughes, Executive Editor